whose heart I am afraid is of wax—no impression lasts long—he never forgot it, and never forgave. If the speech-maker chanced to come into a room where he was—he walked out. He showed the same spirit in the last days of his life, long after ottr partnership had come to an end.

A literary club, not a hundred yards from Hyde Park Comer, " blackballed" me (although I was qualified for election under the rules) for reasons with, which I was never favoured- The committee, a few months later, wished Henry Irving to be the guest of honour at one of the club dinners. The honour was declined.

The first night of " Olivia'* at the Lyceum was about the only *comfortable* first night that I have ever had ! I was familiar with the part, and two of the cast, Terriss and Norman Forbes, were the same as at the Court, which made me feel all the more at home* Henry left a great deal of the stage-management to us, for he knew that be could not improve on Mr. Hare's production. Only he insisted on altering the last act, and made a bad matter worse. The division into two scenes wasted time, and nothing was gained by it. *Never* obstiaate, Henry saw his mistake and restored the original end after a time.

It was weak and unsatisfactory bat not pretentious and bad like the last act be presented at the first perf ormance.

We took the play too slowly at the Lyceum. That was often a fault there. Becatise Henry was slow, the otfam took their time from him, and the result was had.

The lovely scene of the vicarage parlour, in which we

used a harpsichord and were accused of pedantry for oar pains, did not look so weH at the Lyceum as at the Court The stage was too big for it

Tbe critics said that I played Olivia bette at tfce Lyceum, imt I did not feel this myself.

At first Henry did not rehear* tte Vicar at all well.